Vol. 1 No. 3 FREE December 1986

# KRAK

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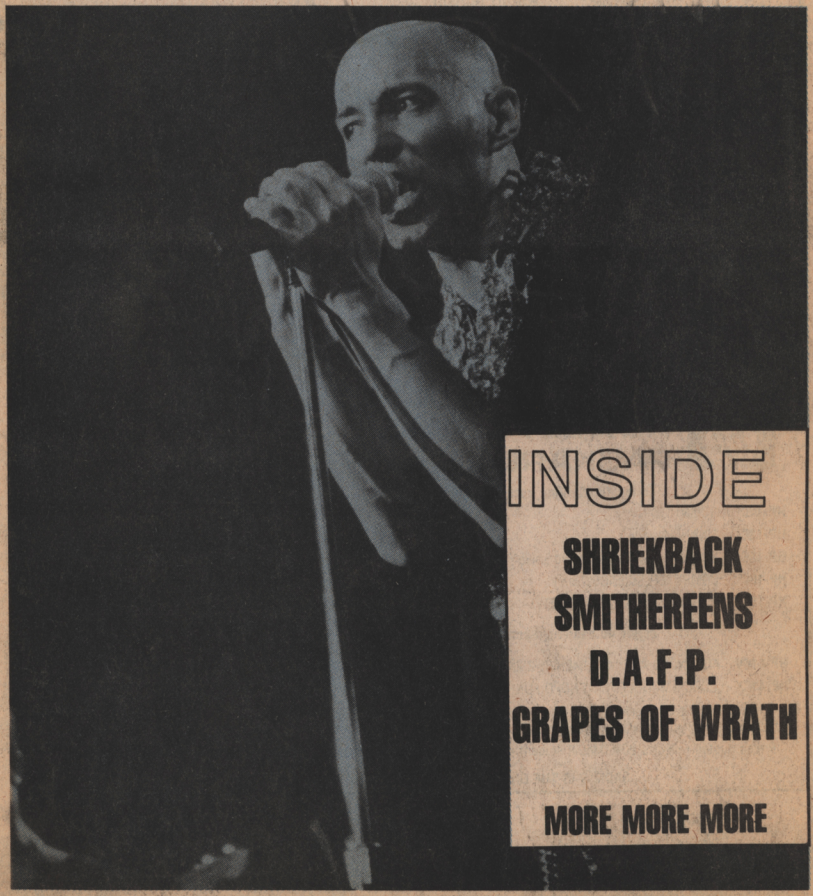

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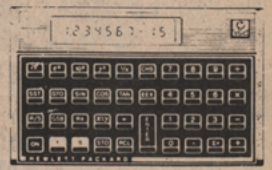

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# Editorial

We know, we know. It's been quite a while since the last issue of KRAK (September to be exact), and we apologize. We're all still learning around here how to put this thing out on a regular basis.

Thanks for being patient (our advertisers especially). We hope the amount of work put into this present issue is sufficient enough to make up for lost time.

It's been a busy time here at CFRM: CRTC hearings have been taking place all week. As you may know, CFRM has applied for an FM licence as have many other stations in the city. We know this city is in dire need of an "alternative" radio station, and would benefit greatly from it. That station could be us. A decision should be reched by the CRTC in February. If all goes well, you could be listening to us on your FM dial by September. We would like to thank all those who have written us letters of support in the past months. All we can do is wait.

Lastly, it seems that CFRM is fighting a constant battle to gain local recognition. Exposure thus far has been limited to the cable FM dial. Through KRAK, we want to let you know that there is an alternative to the "other" alternative. Our doors and ears are open. Please feel free to write to us and let us know what you like or dislike. We will be working harder to put out KRAK on a regular basis. Promise. Now read, enjoy, and have a great holiday season.

Oh, by the way...we've never been to an IBM factory complex.

**Patrick R. Hamou**
**Jenn Allen**

# KRAK

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# GRUNTIES

## 201088

This was to be an introduction. After all, that is what one does when presenting a new feature in an established periodical. And, as a few helpful readers have suggested, **KRAK** would be the ideal vehicle with which to introduce some of Montréal's lesser-known aspects to our readers across Canada. This was to be a hello of sorts. Instead, it is somewhat of a good-bye.

The issue of KRAK which you now hold is the last to be edited (which seems like such a small, insignificant word in comparison to what I'm describing) by Jenn Allen.

To say that someone is "special" is perhaps too tired a cliché to be accepted without inspiring at least a grumble or two from you sophisticated but jaded youths of the eighties. Well, at the risk of evoking your chagrin, the reason I am writing this is precisely because Jenn is special. Radio McGill has been around for twenty-five years and has always wanted, and has certainly needed a regular programme guide. Over the years, a couple of attempts have been made at putting one together; but the results were nothing to be proud of. I must admit that there were those of us who *were* proud of those results. But, then again, we'd never done anything like that before so we didn't know what we are doing. Jenn showed us just how much we were capable of.

KRAK exists, and a helluva lot more people across Canada are aware of CFRM than ever before because of Jenn's efforts. And unless you've worked on putting a magazine together, there's no amount of description which can make you appreciate how trying those efforts have been. Jenn almost single-handedly conceived, created, produced and continued to produce KRAK. She even graciously put up with the bitching of prima-donna writers like me. That in itself is accomplishment enough to warrant the love and respect we all feel for her.

She's not gone completely or forever and will continue to appear every so often. But there's still going to be a very large and very empty hole left by even the most brief of absences.

It just isn't enough to say she'll be missed.

**kerry scott fantle**

# THE OTHER BANQUET

In continuing tradition (so far), this issue of KRAK brings you The Other Banquet. This quartet is from Montreal and claim they've been together since Halloween of 1985. Consisting of **Ellstree** on vocals, **Eric Robitaille**, drums, **Gordon Hashimoto**, guitar and **Patrick Bouthillette** on bass, their music seems influenced by early Cure and Siouxsie and the Banshees. But in between all that, jazz and very rhythmic percussion give them a somewhat distinctive sound. They came by the CFRM studios before their gig at Gertrude's Pub to let us in a little more on just what and who they are.

According to vocalist and lyricist Ellstree, they'd like to create a new movement in music. "Alternative isn't enough" she claims "we're more eclectic". It's through every members' different musical background that their sound was formed. Eric Robitaille says that he's a great admirer of jazz and African rhythms and likes to incorporate these elements into their music. The've all played in cover bands before forming the Banquet; and Ellstree's lyrics come from reading surrealistic and abstract poetry. She says she likes to confuse the listener at times with the lyrics.

They're currently spending time at **Le Majeur Studios** laying down tracks. They're not really looking for an independent label at the time. They plan to release a single and see what happens from there. Robitaille says they're taking it one step at a time, in the studio, and in all the other areas. Currently, they've been on a gigging spree, playing Café Campus, Foufounes and Station 10 in less than a month. They say reaction has been good to their live performances. We'll probably be hearing more aobut them in the months to go, and we wish them luck.


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# THE GRAPES OF WRATH

Kelowna, B.C.'s **Grapes of Wrath** have officially been together for the past three and a half years, but had been a basement band for the past ten. Their first EP was released on the Nettwerk label, home of Skinny Puppy and Moev, in December of '84. Shortly thereafter, they moved to Vancouver in search of bigger and better things. By summer of '85, their first album, *September Bowl of Green*, was released. By March of '86, Nettwerk tied up a distribution deal with Capitol Records. They recently re-released *A Dream (About You)* as a 12" single. They droppped by the CFRM studios prior to their show at Les Foufounes Electriques to chat with the hosts of In From The Cold. Here now are Kevin Kane, Chris Hooper and Tom Hooper.

**KRAK**: How and when did the *Grapes of Wrath* really come about?
**Chris Hooper**: Well...
**Tom Hooper**: Well...
**Chris**: Oh, about eight days ago.
**Kevin Kane**: About three years ago.
**Chris**: About ten years ago. When we first met, actually.
**Kevin**: When we first met and started playing together.
**Tom**: Under different names all the time.
**Kevin**: Yeah, we changed our name every week.
**Chris**: And then we were in different bands and stuff as well.
**Kevin**: Different music and different this and that.
**Tom**: Now we're like this and it's the same. But being from Kelowna there's not many people who like to play stuff other than top forty, so we basically got back together again.
**Kevin**: As the *Grapes of Wrath*.
**KRAK**: When was that really finalized into the *Grapes of Wrath*?
**Tom**: 3 years ago.
**Kevin**: 3 and a half.
**Chris**: 3 and a half, yeah, 3 and a half. That'll be four years this April. So, uh, you're supposed to celebrate this April.
**Tom**: *Grapes of Wrath month*.
**Kevin**: Officially. It's kinda like blood donor month.
**KRAK**: We'll keep that in mind. We'll have a *Grapes of Wrath* party here.
**Kevin**: Okay.
**Chris**: It's gotta be a whole month long too.
**Kevin**: And you can't sober up for a whole month. You have to be drunk for the whole month.
**KRAK**: That should be interesting. Now about the name. Are you all big John Steinbeck fans? Where did the name come from?
**Kevin**: Oh yeah, we're huge John Steinbeck fans.
**Chris**: It came from the movie actually. we were looking for a name for the group and we wrote down a whole bunch of names of movies, and that was the one that was the least stupid.
**Tom**: The least.
**Chris**: There was a bunch of names like, the African Queen.

**Tom**: The Bermuda Triangle.
**Chris**: The Bermuda Triangle, yeah.
**Kevin**: We had some really stupid names, and uh, (laughs), this was the least stupid. (All laugh)
**Chris**: And after a while it kinda made sense.
**Kevin**: Yeah, and we're from Kelowna and they have grapes there.
**Chris**: Actually, we didn't realize it until people pointed it out to us.
(Conversation drifts off into talk of Kelowna wineries and how they tend to explode.)

**KRAK**: After your line-up was finalized, did you go into an album right away?
**Chris**: No, we recorded an EP first.
**Tom**: We recorded an EP. We recorded four songs for a record which we wanted to do.
**Chris**: Until Nettwerk stepped in-
**Kevin**: (interrupts) and took it away from us.
**Chris**: -and gave us a helping hand.
**Tom**: We said, "hey man, where'd you get our tape?".
**Chris**: That's a quote. (laughs) We said "hey man, where'd you get our tape?" and they released that, and we were still living in Kelowna at the time, and we moved down to the big city.
**Tom**: To be closer to the record. (We then drift into Kelowna trivia and the relative merits of being close to one's record.)

**KRAK**: Where does your music come from; what are your influences? Are they all different?
**Chris**: Yeah, pretty much.
**Tom**: Yeah, just billions and billions of them.
**Kevin**: Millions, and millions and billions.
**Chris**: (points to mobile-unit records) Those shelves of records, that's how many.
**Kevin**: Millions and millions.
**Chris**: We're influenced by everything, like the mountains, and, you know, real naturalists.
**Kevin**: Well, it's that kinda place, you know, B.C.
**Chris**: We're becoming aware that we're influenced by more than the music. When we come out here it's so different than in B.C. I know that that's gotta have a bearing on the way things happen.
**KRAK**: Is there really a B.C. sound?
**Kevin**: I don't know. Some people would like to think that there is.
**Chris**: No, I don't think there is.
**Kevin**: I think that it has a bearing on our music, but it isn't "a sound" as such.
**Tom**: I think that on the whole, Vancouver bands are into a lot of different things, like Toronto bands.
**Chris**: There's a sort of English-y sound. Then there's also the American sound.
**Tom**: There's a bigger American sound.
**Chris**: Because the whole Vancouver-California connection is pretty strong.
**KRAK**: Now that Capitol Records is working with you, do you expect better things in the future?

**continued on page 20**

# Stranded In The JUNGLE

by Flipped Out

Long after the sun's gone down and the full moon has come up, an ominous pall blankets the vast, steamy Subterranean Jungle. Natives pound out the tribal rhythms on their tom-toms while the rockin' Witch Doctor, yours truly Flipped Out, cranks up the hi-fi and gets ready to cure all your ills with yet another weekly hour of the most potent rockin' and rollin' brew ever concocted! Courtesy of Radio McGill of course.

What's this? Moving through the jungle at a speed unmatched by any man or beast is Bomba, my trusty messenger boy, bringing me news from the cool scene above ground. And just in time for me to relay it to you readers and assorted unbelievers who still haven't accepted the almighty truth behind fuzz and reverb-drenched guitars.

Nothin' all that new to report when it comes to records, aside from the fact that **Ray Condo and the Hardrock Goners'** **"Crazy Date"** album and the two **Gruesomes** releases are sellin' like proverbial hotcakes in and outta town. Both these great groups appeared on the tub not long ago, each stormin' through a set of three tunes for a telethon. I bet viewers who tuned into the Gruesomes never saw so much hair at once on the small screen, at least not since the Rolling Stones last appeared on Ed Sullivan. Meanwhile Ray Condo and The Goners looked and sounded fantastic, reminding me of just how new and scary rock'n'roll must have been when it seemed to have popped up from out of nowhere over 30 years ago.

Which brings me to apologize for the typo error in September's "Jungle" colum with regards to the Goners' l.p. That mistake made it look as if I was panning the disc while nothing could be further from the truth, Daddy-O! The album swings like sixty throughout and songs like "Push Button Boogie", "Your True Love", "Crazy Date", and "Greenback Dollar" kick the shit out of the lame sounds made by any "successful" group today you'd care to name. I don't.

Montreal's mad **Mongols** invaded the stage in September as they opened for New York's boss **Raunch Hands** at Foufounes Electriques. The group tore the place apart with their set and new drummer **Flint Connery a.k.a. Marc Perron** kept the beat goin' lound and strong all the time. Kim Shadow, Johnny Mop and Flint are soon comin' out with their first record, a 5-song mini-l.p. called "Sleepwalks". It's gonna be on the Primitive label and will include frantic numbers like The Sonics' demented "Have Love, Will Travel", Les Lutins' moody "Sonne-moi Raison" and the wild self-penned title track. **Three O'Clock Train's** Mac Mackenzie's behind the production board for this essential piece of plastic.

This is as good a place as any to mention that along with the new album "Muscle In", Three O'Clock Train will be re-releasing their "Wig-wam Beach" mini l.p. as a full length platter and will also consist of early ravers like "Wild", "Bullet Heads Home", and so on.

I was a Teen-age Frankenstein Dep't: As I scrawl this down, Halloween's around the corner and strange creatures of the night too terrifying to even imagine return to haunt the jungle as well as the city above. On October 31st and November 1st, The Mongols and **American Devices** will be putting the curse on the American Rock Café, usually a bastion of prep-piedom. Also on November 1st, Ray Condo and the boys will be makin' hair grow on your sweaty palms on 77 Mont Royal East. Should be a fri-i-ightfully fun time. As for me, who knows? I'll either show up and dig the scene or else stay here in the Subterranean Jungle and spin Halloween favourites like "Night of the Sadist", "Legend of Sleepy Hollow", and "Graveyard". Probably play them over the air too, so better set that dial to **91.7 Cable F.M.** and turn on to the most savage sounds the radio's got to offer, baby!

Flipped Out's Fave Rave
*photo by Blair Brodie*

**Flipped's Five Faves**

1. **Ray Condo and The Hardrock Goners** - ***Skala Bob Baby***
2. **The Gruesomes** - ***What's Your Problem?***
3. **Thee Midnighters** - ***Whittier Blvd.***
4. **Screamin' Jay Hawkins** - ***Frenzy***
5. **The Electric Prunes** - ***Get Me to the World on Time***



# CELEBRITY CORNER

**by Radio Personality Rob Costain**

Let's begin this edition of Celebrity Corner™ with some useful information....

I'm sporting a **GILT** button these days after having discovered that the local band, which has been touring the club circuit for years but who I thought had broken up, are actually alive and well and still touring...

My ex-roommate's ex-roommate goes out with **Peter** from **Weather Permitting**...

On the subject of roommates, my current rommmate has walked past **Bernadette Peters** and **Karen Valentine**. In another brush with greatness, **James Brown** drove past him in a limo on one of his recent visits to Montreal...

Local Celebrity **Richard Berle** invited me to join him for pizza on one of my recent visits to the station where he works. I did...

CFRM's own lovable fuzzy Music Director, **Gary Shapiro**, use to beat up **Captain Kirk's** cousin in high school. **Adrian Padrian** was beaten up by **Sergio Mommeso**, now with the Habs...

**Roy Scheider** hasn't called me in a long, long, long time....

**The Communards** have a new single out now, called "Don't Leave Me This Way". It's a great dance tune but **Jimi Somerville's** voice sure bugs me after a while...

You know the **Bryan Ferry** album where he's wearing sunglasses on the cover? Don't you think they make him look like **Dustin Hoffman**?

I think they made a mistake. **Boston** has released the same album for the third time in a row....

As I write this, **Theatre Shmeatre** lurks somewhere in the city....

My old pal **Ian McCullough** of **Echo and the Bunnymen** hasn't told me whether the band is working on anything right now, so I don't know. Sorry....

Ye editor, **Jenn Allen** and I saw **Dee Snider** and his chiseled teeth cruising through the streets of Montreal recently. I'm not sure what he was doing here. It was a thrill....

At this very moment, **Rob Weller** and **Leeza Gibbons** are brightly teething their way through another episode of **Entertainment This Week**.


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# THE SMITHEREENS

*The Search*

It was a Sunday in later October. The Smithereens were in town for the first time, playing Club Soda. They first came to my attention during the summer. I had heard several tracks from the album and was very impressed, but dammit, it was one of those import albums again. I started hunting the local import shops in search of it for two months. No luck. It seemed I kept missing the last copy all the time. Well okay, I'd still go see them, but I also would really like to get an interview as well. I tried setting something up all week with Capitol, but unfortunately, the album hadn't been released yet in Canada, so it made things a little difficult (thanks anyway, Richard).

*Setting Things Up*

Called up Braindead, asked him if he was willing to come along. Great. I decided to call up Club Soda and see if they could help. The woman who answers tells me it's a little late for something like this, I explain my situation, and she passes me along to Bill, the road manager. I could still hear the band doing their sound check in the background as Bill tells me to come down around seven-thirty, and that they'll be in the Greek restaurant nearby. I thank him and hang up. Then it hits me. Greek restaurant? On Park Ave.?? Which one?! Oh well, call Braindead back and tell him what's going on. We decide to meet at Place des Arts metro at seven. Jesus...already six-fifteen, wolf down dinner, run out and buy some film, and meet Braindead, twenty minutes late.

*Talking to Milk*

Our brief discussion on the bus runs through the usual before conducting an interview. Then Braindead tells me he has no batteries for the tape recorder that he brought along. We check the store next to the venue for batteries. He has the ones we need; all fifteen dollars worth. Braindead decides to test the recorder in the store by interviewing the milk cartons. A woman standing not too far from us gives us a very strange look. I assure her we're just testing out the tape recorder. Somehow, I don't think she ever believed us.

*Introductions and the Mets*

As we climbed up the entrance stairs, we could still hear them running through their sound check. We explain at the box office who we are. We're let in, and Bill is pointed out. He seemed pretty busy, so we wait as the band figures out the bugs, and play 'Blood and Roses' and 'Behind the Wall of Sleep'. The boys from Three O'Clock Train are waiting by the bar for their turn at the sound board. We stroll over to Bill and introduce ourselves. He in turn introduces us to Mike Mesaros, the bass player, who's sporting a New York Mets cap. Conversation turns to the World Series for a while. Braindead makes an unfavourable comment about Gary Carter. Mike stands up for the Mets catcher. You see, Mike's a big Mets fan, he even holds season tickets. We also meet Jim Babjak, guitar. We all decide to conduct the interview after the show. The band goes off and discovers the wonders of Park Avenue restaurants. Braindead and I decide to do the same.

*Showtime*

We return to Club Soda about an hour later. The place is barely half full. We find a place and order our first beer. Maybe more people will show up a little later on. Three O'Clock Train hit the stage. They preview new material from the forthcoming 'Muscle In' Lp. The crowd gives Mack and the boys a very warm response. A little later, The Smithereens play their first Montreal gig. THe 90 minute set of roots, seminal 60's, intelligent pop-rock is impressive. The Simthereens are from New York City. They're veterans of the East Coast club scene for the past six years. Lou Reed is a fan of theirs (more on that later). The show ends with a cover of The Who's 'The Seeker'. The club never really got much fuller.

Bill tells us to wait about ten minutes before starting the interview. We order more beer. Twenty minutes go by. It seems singer Pat DiNizio is a little pissed off with tonight's turnout, and really doesn't want to talk. We finally get to sit down with Mike, and the tape recorder rolls.

*The Interview*

Braindead asks if they had expected more people tonight.

"I really didn't know what to expect tonight," says Mike.

The only thing out in Canada seems to be the video for 'Blood and Roses'.

"That seemed to be the only thing people knew. The funny thing about tonight is, I'll give you an example. We've been together for six and a half years playing clubs in New Jersey, New York, up to Boston and Philadelphia. Since the record has been out in the States, we've been playing to 500, 600 people in the major cities. We're doing really well. The audience knows the songs, they know the band. So something like tonight is a bit of a tough situation to be in. Doing a gig like this, it's different to what we've gotten used to, maybe we're getting spoiled. I look forward to the challenge personally, playing to an audience like this. I dunno, I had a warm feeling, I just naturally like this city."

*New Band?*

We ask Mike what it's been like for the past six years as a club band. Have they gathered a cult following, and how's that changed, now that they have an album released nation wide.

"Well now we have an incredible amount of new fans. We played The Ritz in New York about ten days ago. The place was packed, over 1,100 people were there. So it's funny to be percieved as a new band by so many people, when in your mind, you've been doing the same thing for the past six years. The good thing about us is, we've always been doing the same thing. We've been true to our vision and our ideas, of what we've wanted to do. We've never changed our music to fit into any trend."

You waited for everyone else.

"Something like that. We never thought we were so much cooler than anybody else, we just did what we do. If you like it, fine, if you don't, well we can't do anything about that."

*Braindead Fascinated?*

Conversation turns to when Mike, at the beginning of the show, asked the audience if there were any old fans of The Haunted, a late sixties band from Montreal. Braindead is fascinated by the fact that Mike knew of the band. Mike says he's a fan of The Haunted, and even owns an album by them. They start to discuss about a couple of the songs, including an instrumental called 1,2,5. Mike claims that there's a Mexican group in California doing that song Braindead and Mike discuss about various places across North America with strange names (how do these things get started?). Mike claims there's a place called Oshkosh in Wisconsin. Braindead says there's a place called Butthole (only he would know such facts). The he decides to get political.

What do you think of Free Trade?

"I can understand why it doesn't exist. First of all, a lot of American products you wouldn't want in Canada anyway, because a lot of Canadian products are superior. when you mass produce shit, like in the States, the quality suffers."

*Lou*

They start to discuss the comparisons of American and Canadian beer and cigarettes. I can see where this was going, so I ask Mike about touring with Lou Reed during the summer.

"It was a great experience, we were with him for about a month. The reaction to us was pretty good too. The general audience who goes to your Lou Reed show is not the audience that goes to your Hooters or Outfield shows. The people who go to Lou Reed are a little more in-depth. We got on the tour 'cause Lou likes us and likes the record. We found out when he was a guest VJ on MTV and played our video, which was a kick for me because I've been a fan of his for a long time. I think the man is a lyrical genius, he reminds me of New York. He *is* New York.

"New York is a funny place. Most musicians and bands are not native New Yorkers. You don't have that feeling of musical community in New York that you have in places like Boston or Austin, Texas. They come from all over to be in a band."

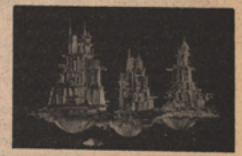
*Ken Dryden and Goodbyes*

Braindead adds to Mike's comments about New York, wondering how the hell an outfit like Das Furlines would come together. Mike has no idea, he's not sure he's ever heard of them. Lucky guy. That was about it. Mike had to pack up and move to their next gig in Toronto. Before he goes, we ask him for a Station I.D., in which he talks about Ken Dryden. It's a great I.D., listen for it. We bid our goodbyes and wished him good luck. The Smithereens won't be home 'til Christmas, they've been on the road since June. Give them a listen, buy the album, these guys work hard and deserve it. Braindead and I headed out from an empty Club Soda in search of the elusive 80.

**Crushed Velvet**
*(with a little help from* **Braindead***)*

MARS

COMICS RECORDS
CARDS CASSETTES



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# ALBUMREVIEWSALE

## KICKING AGAINST THE PRICKS
NICK CAVE AND THE BAD SEEDS
Mute Records

"Hey Nick, where are you goin' with that gun in your hand?"

The unusual is rare, the creative rarer still. Creativity is the all translucent capacity to take touble. Genius is the same, only more so. Both are one per cent inspiration and ninety-nine percent perspiration and neither are much loved or respected. Uncompanionable and self-obsessed, solitude is their only company. The creative, though rarely personable, are never lazy and lazy people can never be creative, they can't be bothered. It's true that the idle can't afford to be solitary and the solitary cannot afford to be idle. The creative then, even forgetting our wild, romantic illusions of genius and lunacy, are always a little mad. Nick Cave is a loner and maybe just a little mad.

The album is called 'Kicking Against the Pricks' following in the Birthday Party's obsession with The Acts of the Apostles, also perhaps to Samuel Becketts' borrowing of the phrase, certainly a pun of Cave's own devising is intended. 'Kicking Against the Pricks' is simply excellent music and desperate tunnel vision, 12 covers commented thematically by someone who cannot help but see in other peoples' words his own obsessions - retribution, unwilling devotion, possession and bad blood. It's so wonderfully desperate, arrogant and blatantly self-indulgent. The album is more importantly a shattered mirror of his own persona ("I am the junkyard King").

The album features some self-confessed tributes, like his version of 'The Hammer Song', originally by his schoolboy hero Alex Harvey, the Glaswegian rocker whose Jacques Brel derived theatracism anticipated punk. Likewise damned is Jimi Hendrix, Nick Cave's 'Hey Joe' invokes a brooding cosmic wrath surrounding Joe's crime passion of murdering the woman he loves. Cave has sought his covers those themes that most closely resemble his preoccupation - that of the jilted lover whose thoughts in abandoned resolution turn from regret to grief to violence. He has never denied that the end of his seven-year relationship with this girlfriend, Anita Lane, in 1983, has inspired much subsequent works since then. "It's so obvious and yet it was only a short while ago that I realized all my songs had that kind of slant to them. Let's look up that word now...misogyny. Hate them. I want to do violence to them. I want to damage them."

"Could you kill someone for love?"

"I don't know, but there's always a first time I suppose. I quite enjoy thinking about it. I'm kind of a closet killer."

But these are details. The album is richly exciting, dramatic record, not only for the choice of songs ('I'm Gonna Kill that Woman'), but also for their revitalisation and for the restraint of the Bad Seeds' performance (Blixa will be a disappointment for E. Neubauten types).

Nick Cave, the man who begins each concert with "hands up who wants to die". Well Nick, our hands are up...we surrender.

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## LONDON 0 HULL 4
THE HOUSEMARTINS
Go-Discs

Dateline England, according to many bands there nowadays, the country is going to hell. **Easterhouse** tells us of desperation and anger. **The Smiths** claim the Queen is dead, and **Matt Johnson** says "This is the 51st state - of the USA" on his 'Heartland' single. So it seems soggy crumpets and cold tea is the main course of today's England. But not everyone has this bleak outlook on their homeland. Case in point: The Housemartins, goofy lads only looking for a little fun in country of closed playgrounds.

'London 0 Hull 4' is the debut LP after a string of very successful singles. They're very English. They dress and look very English. They probably play darts and eat fish 'n chips at the local pub with the rest of the boys. They come from Hull, not one of the prettier parts of England, but it doesn't seem to bother them too much. They claim to be socialists, but they're musicians first. They've been quoted saying "they'll make fun of the middle class, but never the working class". The music is upbeat, catchy and good-humoured. It's reminiscent of early Madness and Squeeze and packaged like Smiths' albums. Songs like the first single 'Happy Hour', 'Sheep' and 'Anxious' are three to four minute ditties which are simply good, toe-tapping tunes. They're not driving any points down our throats, instead remind us that music can still be fun. Unfortunately, they do get a little sappy at times; 'Flag Day' and 'Lean on Mean', stuff better left off to **Simply Red**. Nobody's perfect.

Their observations of today's England are witty and dry-humoured; it's something going on in England, along with The Smiths, the Woodentops, etc., using 60's standards of music, updating them for today's audience. It may be old, but it works. It's music that doesn't always remind you about the sorry state of the world, but instead takes you away for a little while. There is an underlining of political content. But it takes a back seat to the music. It's a refresing, much-needed and healthy attitutde. So what if these guys look like weenies, at least it makes you smile.

**PRH**



# MOREALBUMREVIEW

## BIG SEXY LAND
REVOLTING COCKS
Wax Trax

The Revolting Cocks are a who's who of electronic percussive noise. Fronted by the vocals and production wizardry of Al Jourgensen, who's solo efforts as Ministry we are all familiar with and also featuring Richard 23 of Front 242 and Luc Van Acker, the venture couldn't go far wrong.

'Big Sexy Land' is the name of the Revolting Cock's album. 'Big Sexy Land' is also the name of a notorious Berlin strip club. Just as the strip joint reminds us of the decadence and sickness of our society so does the music of the Revolting Cocks. '38', 'Union Carbide' (West Virginia Version), (Bhopal Version), and 'No Devotion' all point the finger quite clearly at religion and big business as prime suspects in the theft of the quality existence.

'Big Sexy Land' is an unsubtle irony; although the Revolting Cocks produce a big sound, there is nothing at all sexy about their music or the bleakness vision they sing about. The music is cold, harsh and precise. It is heavily percussion-oriented and there is no warmth to it at all.

Although this is certainly an interesting and worthwhile album, it is by no means perfect. 'T.V.', 'Mints' and 'We Shall Cleanse the World' are nothing more than filler, hit the power button on the drum machine and the fairlight and just let 'em go.

If death disco is your thing, this album is a must; if it isn't, then borrow it from someone and at least give it a listen. This is not an easy record. The Cocks don't make facile electro pop à la Dépeche Mode. Instead, the music grates your consciousness and insidiously claws its way into the back of your mind.

**Mark Stockdale**

## LONDON UNDERGROUND
CHRW COMPILATION

It seems like everybody is putting out compilations. There's a couple from Montreal and some tapes from Vancouver. Now London, Ontario introduces itself to the world.

Compilation albums' major contribution is that they can spotlight a variety of groups who usually cannot afford to put out their own albums. People are then exposed to the bands which then generate interest in them. Unfortunately for LONDON UNDERGROUND, there's not much going for this disk.

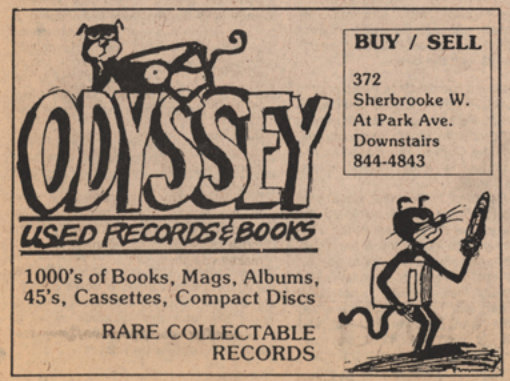
**UKASE** starts off side one with 'Shadow Dancer'. A slick guitar highlights this song which then proceeds to die right on the record. The same dying quality permeates throughout songs by **THIN LINE** and **LIFELESS CURRENTS**, which then degenerates into lounge music. I was particularly disappointed with **OCTOBER CRISIS'** 'PCB' since I was impressed with 'Everyday' from the IT CAME FROM THE PIT album. The song is basically boring and uninspired.

Side two doesn't start off any better. **PLANET PEOPLE, L.M.O.TV, SUFFER MACHINE**, and **NOSMO KING JR.** can all be grouped together for their apparent lifelessness. There's no spirit with any of these bands as they go through the motions of playing a song. As far as **ITSA SKITSA's** 'Warning', thank god The Police broke up.

The only bright spots on LONDON UNDERGROUND are **SHEEP LOOK UP's** 'Like A Rat' and **CONDO CHRIST's** 'Weekend Alcoholic-. An annoying guitar with some major feedback at least indicate that the Sheep are awake. 'Weekend Alcoholic', though plagued with moronic lyrics, has the energy needed to push this song along through this psychedelic jungle.

Now, I've never been to London (either of them), but if this is an example of the music in the Ontario burg, I think I'll stay home.

**Braindead**



## LISTEN 2
VARIOUS ARTISTS
VOT Records

It is perhaps in the nature of the compilation album that the best tracks are often overlooked, sometimes deliberately. Bands wishing to promote themselves are often hesitant to use their big guns on an album where they play only a small role.

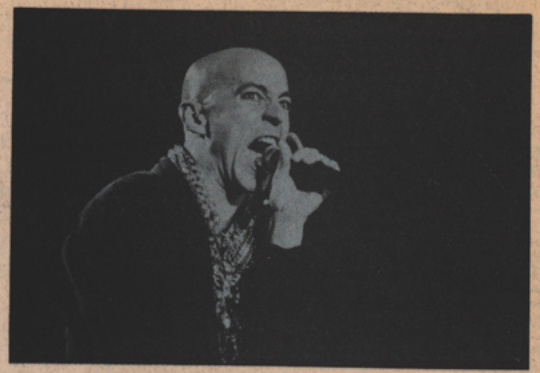
Such seems to be the case with the LISTEN 2 compilation of Montreal music from VOT Records. VOT is a Montreal outfit which for the past couple of years has made a name for themselves by promoting and showcasing the work of bands which are neither hardcore nor sludgeabilly. They are acts which occupy a kind of netherworld which is never completely alternative, nor is it really pop either. Generally, the groups which pop up on VOT releases are bands who have not yet fully escaped the sounds of their musical influences.

LISTEN 2 presents us with some interesting exceptions while following the general rule of presenting solid musicianship coupled with songwriting that is not too adventurous.

Among the exceptions are *Weather Permitting*, a band that has slowly been working its way up the club circuit ladder for a couple of years now. They also appeared on last year's original LISTEN album, and it is interesting to note the way they have polished their sound from what was essentially an R.E.M.-type band to a group which has a distinctive sound which is reminiscent of some of the bands which came out of the New York underground scene in the sixties and seventies.

**continued on page 18**

# SHRIEKBACK



**Shriekback**
*photo by Owen Egan*

Britain's bassline heavies, Shriekback, are in the midst of a new evolution. The new Lp BIG NIGHT MUSIC, sheds a new light to their musical evolution. Comprised of a couple of ex-members of Gang of Four and XTC the central core of the band are Dave Allen, Barry Andrews, and Martyn Barker. Member Carl Marsh left the band after the Oil and Gold tour. They explain their new approach on the back of the album, in which the following reads:

"Big Night Music—songs to sing in your sleep. SHRIEKBACK celebrate the blessed dark—the place where they were always most at home...Big Night Music is the shape and rhythm of two different kinds of nights—nights of heat and weirdness in which we alone are awake, humming with forbidden energy; nights into which we would not send our dogs—wild sea and wet forest and eyes and teeth—or those other nights—fragrant with blossom, incandescent with moonlight and dreams, possessed by a cool beauty which evaporates with the dew...

We met with bassist Dave Allen, prior to their Spectrum show, in the confines of the Hotel du Parc lounge. Allen also has a couple of produced albums under his belt, including The Cure's 'The Head On The Door', and The Chameleons' latest, 'Strange Times'.

**KRAK**: *Reaction to the new album has been mixed. Some people think it's the best thing you've done, others think it's the weakest. I get the feeling this is the album Shriekback has always wanted to do.*

**Dave Allen**: Yeah, it is definitely. The whole thing was decided when Carl (Marsh) had left. There was always that split in the band, between 'Malaria', and say, 'This Big Hush'. I felt it was time to do an album of either one thing or the other. Right now, we've chosen to do this album which falls to the quieter side. Not completely but, it is heading that way anyway. It just seemed the best thing to do right now.

**KRAK**: *On the back of Big Night Music, you mention the non-use of fairlights of sequencers. Has that changed the live shows in any ways?*

**Dave**: It has a bit obviously, because we've introduced a few numbers from the new album, the quieter ones. We play 'Underwaterboys', 'Pretty Little Things', 'Sticky Jazz'. So that does take things down a bit. The reception to the stage show has been brilliant, so it hasn't been a problem. We still do 'Everthing That Rises' and 'Nemesis'.

**KRAK**: *Is the line-up on this album the same as always? Have Sarah and Wendy Partride been with you all along?*

**Dave**: They weren't on Oil and Gold, but they did the Oil and Gold tour. What we did this time is whoever played on the album, would play on the tour as well. Wendy and Sarah have been doing a brilliant job on this tour. It's much easier and cohesive to have the same people who worked with you in the studio, work with you live. The only difference is we have a girl on percussion, Jessica Pailey, who plays congas, and extra bits of percussion.

**KRAK**: *We've noticed on Shriekback albums, the continuing themes of natural elements, including reptiles and fish. What brings that on?*

**Dave**: Nothing strange really. You know, you have these wild life shows on TV. I'm fascinated by it, I think everyone is interested really. What animals and reptiles are up to, how they breathe, how they live, under such awful conditions. It's like a lesser life form that intrigues us in a sense, we're not saying that they are lesser, it's just how they operate.



**KRAK**: *How has the tour been?*

**Dave**: I thing we're into our eighth week now. We've been to New Zealand and Australia. We've never been there before, so that was really exciting and wonderful. Now we've come back to North America, in a feeling of we've done all this before.

**KRAK**: *A lot of critics have talked about the funk element of the music, the heavy bass. How do you react when they call you white soul boys?*

**Dave**: I think when we first started it out, it was unfortunate that at the time, in Britain, there was a lot of things happening like that. Bands like Haricut 100 and Spandau Ballet, everyone was jumping on a funk bandwagon, playing elite clubs, and dressing up. There was a backlash against that straight away. We were doing what we felt was natural, and it did seem like it was a lot of white boys playing funk. I think we do it in a certain way, which draws from certain areas in which we were interested. We don't rip people off, we do it the way we feel it should be done. So I was a little bit disappointed with that attack. I think over the years we've shaken that off, that we've proved that we can be a solid group, it doesn't have to be a rip off. That's all it is with funk music, whether you're black or white, as long as people can dance to it.

**KRAK**: *Shriekback has always had a specific sound, unlike any other. Is there a central inspiration for that sound?*

**continued on page 23**

**Shriekback**
*photo by Owen Egan*

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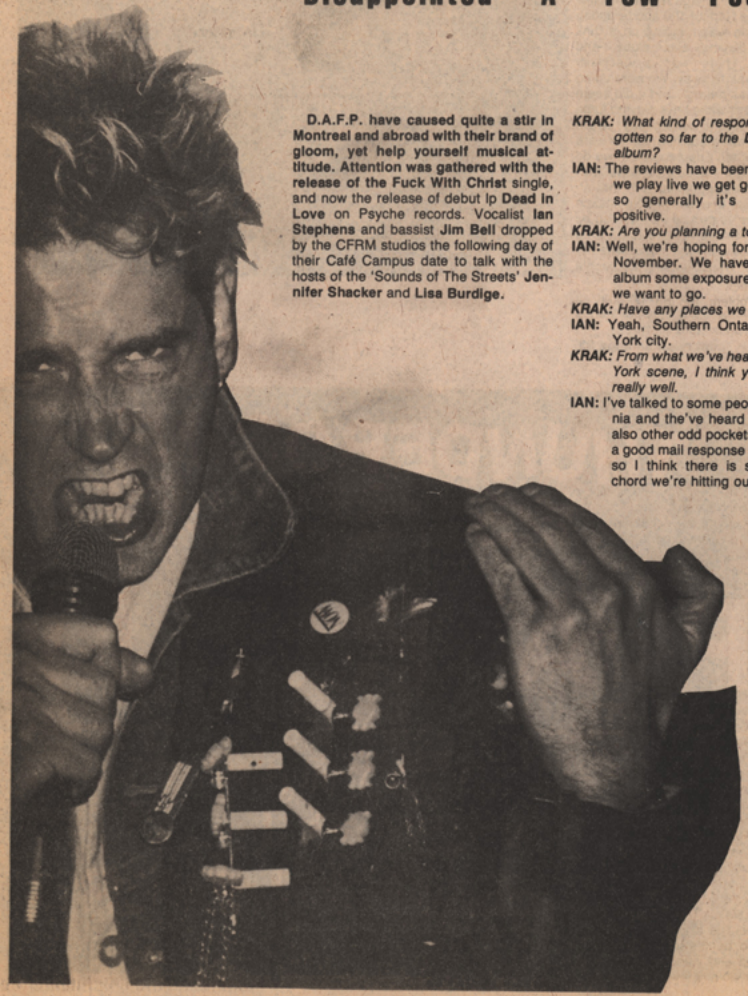
# D.A.F.P

## Disappointed A Few People



**D.A.F.P. have caused quite a stir in Montreal and abroad with their brand of gloom, yet help yourself musical attitude. Attention was gathered with the release of the Fuck With Christ single, and now the release of debut lp Dead In Love on Psyche records. Vocalist Ian Stephens and bassist Jim Bell dropped by the CFRM studios the following day of their Café Campus date to talk with the hosts of the 'Sounds of The Streets' Jennifer Shacker and Lisa Burdige.**

***KRAK:*** *What kind of response have you gotten so far to the* ***Dead In Love*** *album?*

**IAN:** The reviews have been good. When we play live we get good reactions so generally it's been pretty positive.

***KRAK:*** *Are you planning a tour soon?*

**IAN:** Well, we're hoping for sometime in November. We have to give the album some exposure to the places we want to go.

***KRAK:*** *Have any places we want to go.*

**IAN:** Yeah, Southern Ontario and New York city.

***KRAK:*** *From what we've heard of the New York scene, I think you'd go over really well.*

**IAN:** I've talked to some people in California and the've heard of our name, also other odd pockets and we had a good mail response to the record, so I think there is some sort of chord we're hitting out there.



***KRAK:*** *Do you feel you fit into the genre of music that's being played now?*

**IAN:** I guess so. Our music is mid-Atlantic. Not English or American.

***KRAK:*** *So you would say you're a Canadian band?*

**IAN:** A Montreal band I think fits better than Canadian.

***KRAK:*** *Who are you're favourite groups?*

**IAN:** I like **Birthday Party.** I like **The Cure** a lot too, but that's just personal. I like individual songs more than groups. I don't think people follow groups as much as certain songs.

***KRAK:*** *So you think today's musical audience is looking more than groups?*

**IAN:** Until they do about five songs that are really solid. I think the individual consumer hooks on one song until that group manages to break through all the bureaucracy, and get another song on the air, that's really good, and do it again and again, then they might follow the group. I think the audience is very sophisticated in a way, in terms of the alternative scene, theyre not sophisticated in the pop scene, which I disregard altogether.

**JIM:** The problem though is that the bureaucrats and the record company executives and so on, maybe aren't as sophisticated as the audience. If they shovel all their money into one band, and that band gets a big hit, then they'll keep shovelling their money into that band even if they don't do anything after.

***KRAK:*** *You've drawn some attention due to the Catholic imagery in your songs. Do you feel that's one of your major statements?*

**IAN:** Well, it's one of the institutions worth attacking, organized religion. It's also being twisted by wboever gets a handle on it on TV, for their personal gain. So when I say 'Fuck With Christ' you have the ambiguity of the word fuck, meaning positive or negative. So that's my attitude, and it's up to the individual to choose the right one.

***KRAK:*** *What was the inspiration for 'Dead In Love', the title track?*

**IAN:** A lot of it came from reading Timothy Findley's *The Wars*, which I think is a fabulous book. It deals with duty patriotism, and religion. As an attitude towards war, and grief. Then it sort of takes you underneath that to the actual battlefront, where you see the very explicit images of death. He's also very Canadian, and he examins duty and manipulation, and all these crazy things that make people march. He also deals with the sexual aspects of war. He's a Toronto writer I think, and there is a lot of latent sex in Toronto, but it's sort of pushed and downed and coloured by Victoria, Queen Victoria (everyone laughs). I think they enjoy it in a way, in a perverted way. The bodies of war, the dead in love. All through the book he deals with the ecstasy of death. So we try to get a handle on that.

***KRAK:*** *It's kind of a rennaissance idea which goes back to the orgasm.*

**JIM:** Back to the orgasm! (Laughter)

***KRAK:*** *In the Rennaissance, they called it the little death.*

**IAN:** It's on the song, la petit mort, all the way through it.

**JIM:** So you can see a lot of focal points, because everything ends in death. You can find death in everything, but there's positive ways of thinking about death.

**IAN:** It's like death is something you measure your life against. If you haven't lived, then death isn't really worthwhile. A lot of people are dead before they bother still living, they'd kill themselves and they're still walking around.

***KRAK:*** *So you don't think of death as a frightening thing.*

**JIM:** You can see it as part of everything, and it's not something to be afraid of. If you can integrate it about the way you think about the world it can be sort of healthy.

**IAN:** I think it's a life value and realisation, if someone dies that's close to you, you suddenly realize how important life is. A lot of insitutions don't care

photo by John Price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about life. They don't understand about death and family. The CIA, or Reagan, or Russian foreign policy, is very anti-life.

***KRAK:*** *Is D.A.F.P. a political band?*

**IAN:** We have definitive political content, we're not political scientists, but we have a political consciousness, that comes through human consciousness.

**JIM:** It has to do with smaller politics, social politics and personal politics.

***KRAK:*** *What are you aiming for as a band?*

**JIM:** We'd like to be respected and liked by people, without sacrificing our music to achieve a certain level of success.

***KRAK:*** *The members of the group, did you know each other outside of music, or did you meet each other through music?*

**IAN:** All through music I'd say. I've know Richard (Gauthier) for about six years. He was a real eye opener for me, because I'm very English and he's very French, and we're both Montreal, so it was a definite beneficial thing. I met Jean-Robert through **Red Shift**, and I met these bozos (laughter) through Steve. I met the english side after, which is interesting. You meet friends through your work. That's more important than anything else. We're all trying to do better, I'm trying to sing better, and everyone is till developing musically. We're still very curious.

***KRAK:*** *Do you think the* ***Fuck With Christ*** *single help you get your record deal?*

**IAN:** Oh, I think so, it gave us credibility.

**JIM:** A lot of people have heard it. When we went to Toronto, some people had come from Thunder Bay. This guy had painted his own t-shirt with Fuck With Christ on it. So reaction has come from all across Canada and some in the States too.

photo by John Price


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# CFRM TOP 30

| | ARTIST | TITLE | LABEL/DIST |
|---|---|---|---|
| 1. | * Various | Listen II | VOT |
| 2. | * Skinny Puppy | Mind: T.P.I | Netwerk |
| 3. | * Deja Voodoo | Swamp of Love | OG |
| 4. | * DAFP | Dead in Love | Psyche |
| 5. | * Moev | Dusk and Desire | Nettwerk |
| 6. | * Various | London Underground | Signature |
| 7. | New Order | Bortherhood | Factory |
| 8. | Red Lorry yellow Lorry | Cut Down (12") | Red Rhino |
| 9. | The Stanglers | Dreamtime | Epic |
| 10. | Iggy Pop | Blah, Blah, Blah | A&M |
| 11. | * Shock Culture | Shock Culture | Gryphon |
| 12. | * Ray Condo and his Hard Rock Goners | Crazy Date | Pipeline |
| 13. | The The | Infected | Some Bizarre |
| 14. | Shriekback | Big Night Music | Island/MCA |
| 15. | * 54:40 | 54:40 | Reprise |
| 16. | Chamelions UK | Strange Times | Geffin |
| 17. | Jellyfish Babies | Jellyfish Babies | Plot |
| 18. | Billy Bragg | Talking With the Taxman | Polygram |
| 19. | The Fall | Bend Sinister | Vertigo |
| 20. | * Three O'Clock Train | Muscle In | test pressing |
| 21. | * Cowboy Junkies | Whites Off Earth Now | Latex |
| 22. | Fishbone | In Your Face | Columbia |
| 23. | * The Gruesomes | Tyrants of Teen Trash | OG |
| 24. | Killing Joke | Brighter than a Thousand Suns | EG |
| 25. | * The Hodads | The Hodads | demo |
| 26. | The Housemartins | London 0 Hull 4 | Go Discs |
| 27. | The Smithereens | Especially for You | Capital |
| 28. | The Butthole Surfers | Rembrant Pussyhorse | Touch & Go |
| 29. | Lillian Allen | Revolutionary Party | Verse to Vinyl |
| 30. | Joolz | Mad, Ban and Dangerous to Know (12") | EMI |

* Canadian Artist

compiled by
Gary Shapiro, Music Director and
Crushed Velvet, Asst. Music Director

## DECEMBER

| S | M | T | W | T | F | S |
|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | AU CHIC CABARET les foufounes électriques 87 est, Ste-Catherine, Montréal. | | |
| 7 | 8 | Ultimatum Les 9 Taches | 10 OUT OF SYNK | 11 | 12 "Twist Art" perform | 13 |
| 14 Teenage Head with The Nils | 15 | Ultimatum Poesies 16 Gyprock | 17 S.N.F.U. | 18 BAB record launching | 19 Top Ranking | Forgotten Rebels 20 |
| 21 | 22 These Hollow Men | 23 Ultimatum Septyx | 24 Theatre Shmeatre | 25 | 26 | 27 007 |
| 28 nils | 29 | 30 | 31 New Years Party | | | |

the Sooner

# MOREALBUMREVIEWSMOREALB

continued from page 10

In the power category, *Outasynk* contributes a very strong track to the album. Not only does their track move an otherwise mild-mannered album, it also sustains interest.

*Degrees of Freedom* maintain the kind of consistent, slow-moving mood pieces they have become known for. While not the type of band one generally goes to a club to see, on vinyl their music is full of interesing textures which are more than mere production tricks.

Variety is the buzz word for this year's compilation. While it is much fairer than simply presenting a single musical style all the way through, it makes for somewhat uneven listening. It is difficult to listen to this album all the way through in one sitting and not be distracted. From the power rock-thrash-pop of *Then One Day*, to the earnest but squishy croonings of *Chapter 24*, the album lacks a cohesive musical theme or direction other than its stated purpose, which is to promote local artists.

The effect of presenting of an album in a form such as LISTEN 2 has been presented creates a situation in which people buy the album just to here one song, and are often disappointed by the rest of the offerings which are not to their taste. LISTEN 2 is a distinct improvement over its predecessor in all respects; production values, musical selection, packaging and overall appeal. It deserves to do well. But a more focussed musical direction would greatly improve chances of any of the artists making it in a highly competitive record marked where recording contracts are extremely hard to find.

**Robert Costain**

## TALKING TO THE TAXMAN ABOUT POETRY
BILLY BRAGG
Polygram/ Go Discs

Album reviews tend to avoid the obvious. This one won't. When you walk into your favourite record shop, the first thing that faces you is not the music, but album covers. Most record reviews ignore covers. I like to think they tell you a story; sort of an introduction to the artist and his music. Bill's covers have always been straightforward and simple. In their own way they state his socialist ideology.

On 'Talking' we have a picture of an urban town in decay. It is portrayed in a cartoon-like fashion as a monster shoveling money into its mouth. I guess you could say it is a statement on the decadence of modern cities. They gobble up the taxpayers' money and little of it goes to constructive social improvements. Then again, it could mean something else.

Enough of this bloody obvious stuff, what about the album itself? Everybody's favourite socialist troubadour of the 80s has come up with another winner. He hasn't disappointed us in his last efforts and Bill's not about to start. If you ask me, I'd say this is his finest work yet. On this third album Bragg is given a helping hand by the likes of Johnny Marr (of the Smiths) on electric guitar and Kenny Jones (of post-Moon Who fame) on percussion. Add backing vocalists, mandolin, slide guitar and violin and you end up with tunes of greater depth than before. Bragg achieves this depth by not only adding more instruments but by varying the musical styles. On 'Talking' there is everything from the rough, country style of 'Train Train' to the honky-tonk piano of 'Honey, I'm A Big Boy Now'. Of course, there is still that characteristic Bragg sound of punk-folk.

Above all what remains important on this album is Bragg himself. He writes with intelligence and wit and his songs say more in three minutes than most bands do in a career. On this album he mixes more love songs with the political ones and comes up with a combination that demands to be bought and listened to. On the whole album there is only one weak song. For some reason I don't like 'There is Power in A Union'. After a few more listens I might even change my mind on this one.

Here comes the sad part. This album would have been even better if the folks at Polydor had included the extra song that is on the casstte version. It is a cover of the Hollies 'Walk Away Renée' which has also been covered by Rickie Lee Jones. This song would be the perfect ending to an excellent album. Polydor deserve a brick in the window for ripping us off. I suggest you shell out another seven dollars and get it on the Levi Stubb's Tears Ep.

What better Christmas gift than Bill's new album? Forget the Bruce combo pack and get 'Talking With the Taxman About Poetry'. Hell, get his other albums, too.

**Paul Bisson**

## BEND SINISTER
THE FALL
Polygram

So soon, already, a new Fall album. The paint has not yet dried on "Nations Saving Grace," and now we must bend sinister.

The Fall, such a grotesque group, simply ghastly the way they distort a song, and that singer. Mark E. Smith, his absurd fixation with an engrossing, disruptive command of the English language. Concepts of taste are now being offended.

Mr. Smith, my limits of tolerance have been breached, but then inherent perversity has the ability to capture an interest, twisting logic on it's head and bringing it down, all around to their own favour.

Bend Sinister, this new album only compounds the magnetism of their previous work. Smith yelps, sneers and leers, giving nothing away, it is an arrogant presence, completely dismissive of his audience. There is no obligation to say something to sum it up.

The trend stops over their repective instruments with a concert rated relish that results in a punishing onslaught. The Fall are as pugnent and boisterous as ever. You can hardly decipher a word, but the wrath of the Fall's bombast is frighteningly compelling.

Fall music has no answers. The longer they go on, the more diminishes the effect, the shorter the spell of contact, the more fascinated I become. It's simple. I love them and I loathe them with equal temerity. I hate them because in their own sordid way they're responsible for so many hideous impersonators. I love them because they're unorthodox and they're obnoxiously defiant.

The thrill of disorder stops with The Fall, its most bizarre champions.

**Stormin' Norman**



# MOREALBUMREVIEWSMOR

## BROTHERHOOD
NEW ORDER
Factory/Polygram

Cut through the mystique. Let's face it, New Order have become successful and less lonely. There is no use meandering on the lost potential of Joy Division short-circuited on the eve of their proposed first American Tour. This is a different band; yet in the crucial analysis it has still maintained its vital combination of being simultaneously deep and danceable.

Herein lies their formula and so I must chastise, yet acknowledge those detractors who link their state to the throwaway propensities of recent OMD. This is criminally evident on their latest 12" release "State of the Nation", which is a dance floor polisher, not indicative of their musical credibility and not included on "Brotherhood".

New Order's reluctance to elevate the vocals in their song mixes, their ordinary-guy stance toward success, coupled with Factory's emphasis of product over promotion, separate them from the nest of commercially-successful artists; but it has not diminished their popularity which is based essentially upon their broadly accessible music.

There is no doubt that the band has become more poppy; however, they lack the sell-out scenario of the simpleton repeat chord and fade schlock inherent in their contempories.

Certainly "Brotherhood", the fourth LP from Factory record's most important band, contains the syncopated rhythms of the best dance floor ditties. Still, it remains tangibly aloof with the uplifting etheral qualities of a band not consumed in its history, yet gifted with its progressive mesh of humility and yes, humour.

"Brotherhood" continues New Order's evolution over the austere landscapes of "Movement" through the synthesizer forests of "Temptation", the anglo-hip-hop of "Blue Monday" and "Confusion" to reconfirm the guitar-synth mix of last year's hit "Lowlife".

Side one of "Brotherhood" dictates a compelling urgency and consistency that completely overshadows Gillian's keyboards with the effective rhythm arrangements of Peter Mook's characteristically high-end driving bass and Steven Morris' upfront drum beat. On the opening, "Paradise" this aggressive but functional rhythm duo propel Bernard's gentle vocals on a path of optimistic yearning agitated by whooping vocals and chased by falsettos, hike a hot air balloon ascending, it cruises.

Triggered by a stereo guitar chord, "Weirdo" sustains the cruising speed in a similar format, but its strident guitar fills it out with a purposeful abundance of energy rarely heard on "Lowlife".

"As It Is When it Was", is well-structured in waves of alternating passion and power. Bernard reflects over an acoustic beginning: 'Whatever yu think of me/You listen hard/I'll make you see', and then a thematic leap back to "Lonesome Tonight" : 'The streets are so empty/At this time of night/I'd rather walk on my own." It takes you up and down and finally gallops into the night.

"Broken Promise" is probably most notable for the opening bass line's similarity to Joy Divisions "Isolation". But this is another fact of life. New Order can be rather repetitious, although stealing from their own work is most likely another manifestation of humour on this record. A sped-up ballad "Way of Life" ends the groove.

Side two more fully expounds the synth-sequencer aspects of their music, beginning with "Sub-Culture's" sequel "Bizarre Love Triangle", veiled in string sequences complementing choral filterings from on high.

continued on page 23

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CATCHING UP WITH
PiL

continued from page 5

**Chris**: Well, we want to put out a 16 inch record.
**Kevin**: A five-volume set. With T-Shirt and book.
**Tom**: And dehydrated food.
**Chris**: Seriously, our next album should be out in the spring.
**Kevin**: Let's hope.
**Chris**: We've gotta make it first.
**Tom**: We've been working on it for the past six years.
**Kevin**: It's gonna be our opus, like *Boston*.

**Chris**: A little poem, or whatever that is on the back.
**Kevin**: A little drawing of a spaceship.
**Tom**: Actually, it's more like an excuse.
**Chris**: A decree.
**Kevin**: A proclamation. (All laugh)

**KRAK**: Was Expo really the big help for local bands that it was supposed to be?
**Chris**: Well, it could have helped a lot of bands, but it didn't.
**Kevin**: Certain bands...
**Chris**: Cogs in the machine...
**Kevin**: Certain rebellious types who can't keep their clothes on...

**Chris**: We wouldn't mention any names...

**KRAK**: Has College radio been helpful to you?
**Chris**: Yeah, college radios have been totally keen to us.
**Tom**: They've been really good.
**Kevin**: Even when it first came out—before it was re-released—*September Bowl of Green* was up there in the charts.
**KRAK**: Are you aiming for the college crowd?
**Kevin**: We're not aiming for anyone. It's for anyone who likes the music we do.
**Chris**: We just play the music we like.
**Tom**: Whether a grandfather or a grandchild.
**Chris**: We just play the music that we like. But through Capitol, we are getting exposure on commercial radio as well.
**Tom**: The more the merrier, I say.
**Kevin**: The more people buy our records, the happier I'll be.
**Chris**: We don't really aim for any special market, we hope the music will find it's own audience.
**KRAK**: So the music is really a personal thing?
**Chris**: Yeah, kinda like a greeting card.
**Tom**: Or a painting.

**Interview conducted by Michel Avoine**


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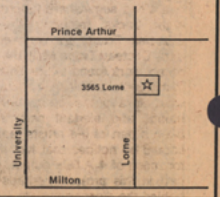


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MOREALBUMREVIEWSMOREALBUMREVIEWSMOREALBUMREVIEWS

## COWBOY JUNKIES
## WHITES OFF EARTH NOW
Latent Records

The Cowboy Junkies?! Probably just another cowpunk band like Jerry, Jerry and the Sons of Rhythm Orchestra. No, wait...look at the stupid record cover! They all have big noses and look kinda goofy. They must be trying to be The Beat Farmers. You know, funny country music. Well, put it on and let's take a listen. Holy smokes, it sounds way to slow; try it at 45. Jesus, now it sounds like a chipmunk singing, put it back on 33. It must be just a slow tune or something.

*Wrong, wrong, very wrong!!!*

The Cowboy Junkies are definitely not cowboys. Trust me, I know. And if they're junkies they're taking something that makes smack look pretty darn safe. We're talking 'llooowww kkkeeeyyy' here.

From somewhere in deepest, darkest Ontario oozes the slowest and sleaziest brand of mutant blues to ever crawl on a piece of vinyl and call it home. The music simmers with energy which, although it is restrained and sedated, never loses its edge.

Michael Timmins (guitar), Alan Anton (bass), and Peter Timmins (drums) create a brooding undercurrent to which Margo Timmins adds her vocals. Margo is not like any conventional blues singer I've ever heard before. Her voice is soothing but oddly dispassionate and the overall effect is quite haunting. I find myself craving to hear this record over and over which means it's either one outstanding record or I'm evolving into a 14 year-old girl.

All in all, The Cowboy Junkies have come up with one of the most interesting and truly unique albums since 'Rain Dogs' by Tom Waits. Definitely a must for anyone who appreciates blues...or drugs.

**Lonesome Cowboy Bob**

## HAROLD BUDD, ELIZABETH FRASER, ROBIN GUTHRIE, SIMON RAYMONDE
## THE MOON AND THE MELODIES
Veritgo

In the wake of the incredibly crafted *Filigree and Shadow*, 4 A.D. has released this album featuring Harold Budd and the well-known Cocteau Twins/ This Mortal Coil team. Unfortunately, in the rush to release, something is missing. After listening one is left with the feeling of having heard this somewhere before; the four of eight tracks featuring the vocals of Elizabeth Fraser are very reminiscent of early Cocteau Twins while the other tracks reflect work found in the This Mortal Coil instrumentals. This in itself is not bad, but what lacks for the listener are the delicate beinds and elegant heights that have been a part of the artists' earlier work. It should be noticed that Ivo, the producer for much of 4 A.D.'s output, did not take part in this project, perhaps the reason behind the disappointment.

Though the album does not compare will with earlier works, it is quiet listenable on its own. There is still the range of very relaxing to full harmony, with the incorporation of a wide range of instruments. Also, the music sets a mood without forcing any "deep and meaningful" lyrics; the track "The Gost Has No Home", though slightly drawn out, is calm yet mysterious, while "Ooze out and Away, Onehow" has a certain powerfulness to it.

This album is not a must for your record collection, but definitely worth giving a listen to, particularly if you've enjoyed previous projects by these artists.

**R.A.W.N.**

## PIRATE
## INI KAMOZE
Island Records

Ini Kamoze's new album entitled 'Pirate', is definitely not lacking the two dimensions of reggae music which give audiences that unique and powerful sound - evocative lyrics (messages) and an absorbing beat.

A seductive dance rhythm is highlighted throughout this album, and the heavy beat sometimes overrides the message. All tracks are balanced in such a way that one feels obliged to immediately start moving, rather than to check out the lyrics. Anyhow, try not to "just move" - listen to what is being said. I can understand that sometimes, listening to reggae in particular, what one hears might not be exactly what is being said. In that case, check out the back of the attractive album cover, and read along.

There is one song however, called 'Betty Brown's Mother', that I find difficult to relate to. Kamoze may or may not be relating a personal experience when professing to be in love with his mother-in-law. However after my initial shock, I took a deep breath and though, "honesty is the best policy."

The title track, 'Pirates', a protest song, is one that will really hold your attention. All the tracks on this album could be potential hits with the exception of 'Bretty Brown's Mother' and 'Queen of my House'. The rhythms behind these "love lyrics" are very similar and not too vibrant.

This album is not filled with any one type of sound. I mean, we are neither swimming in a pool of protest songs nor love dub. There is an even balance of what I would call (excuse the labeling) universal themes.

Since the birth of reggae (1968-69), there has been a tendency for North Americas listeners to be attracted to the more commercial songs. Nevertheless, the heart of the reggae rhythm is rooted in the Afro-Jamaican experience. Ini Kamoze gives us a "Ratatouille-like" blend of commercialism and roots reggae. A note on the album cover says, "this is a rejuvenating current...touch it!" So, check it out "nuh".

**Janice Dayle**

## CONTENDERS
## EASTERHOUSE
Rough Trade/CBC

Bands with political content, there always seems to be a few around, grappling about the state of their country, or the entire world. **U2** do it well, but the message is lost when playing 40,000 plus. And let's face it, eighty per cent of their audience don't really listen. They would rather try to either touch Bono, or try to be cool like The Edge. **Billy Bragg** is in a class all by himself, so let's leave it at that. **The Alarm**, sorry, I just can't take them seriously. But I'm just scratching the surface here. We could go from **Test Dept.** on. The point I'm trying to make is you can generally take most of these bands with a grain of salt. We know the world is screwed up, we don't need these guys to tell us about it over and over. So along comes Easterhouse, from Manchester, England, with definitive political views and ideas. My reaction? Jesus...

"Contenders" has got to be one of the strongest debut albums I've heard in a long time. It's revolutionary, not like the early Clash, but falls more into the melancholy of Joy Division. The music is straight-forward and powerful; the kind of stuff that builds up musically, to reach a certain climax that almost runs chills down your back. Songs like "Out on Your Own" and "To Live Like This" really shows Easterhouse's strength and conviction. But this isn't depressing stuff. Though the influence of Joy Division is there, they make their own brand of message music. They mean what they say. They're all members of the Revolutionary Communist Party in Britain, a fact which is evident all through "Get Back to Russia", in which they claim "Leningrad in spring, must be a pretty signt". They're a working class band and they want to have a working class audience.

Led by brothers, Andy and Ivor Perry, they've lived up to their expectations. "Nineteen Sixty Nine" was banned by radio one in the UK for its political content. They've upset the BBC with their criticisms of British government policy toward Northern Ireland. They've played at Worker Against Racism gigs during the summer and the Italian Communist Party Festival. But don't be turned off by the bands' political views. All that aside, they simply make very good music and should be heard. Easterhouse makes their local debut at **Café Campus** at the end of November. Do yourself a favour and go see them before they start playing stadiums.

**PRH**

# VOT RECORD LAUNCH

## VOT RECORD LAUNCH

October 20th-Club Soda

The success of last year's ***Listen*** album, a compilation of Montreal light alternative bands, was a pleasant surprise given the wide range of musical styles it encompassed. The album's appeal was increased by the fact that it blended more established names with lesser known acts. ***Listen*** was fairly successful at promoting the local scene and giving a much-needed shot in the arm to a sometimes limp local music scene.

It's good, then, to see that the success of **Duncan MacTavish's *Listen*** project has spawned a follow-up, ***Listen 2***, which was launched in an economy-sized show at Club Soda on October 20th. ***Listen 2*** features many of the same names as last year's successful album plus a couple of new acts like **'The Reptiles'** and **'Outasynk'**.

MacTavish and Co. have been criticized in local circles for promoting what is basically the "white bread" of new music in Montreal. It is true that most of the bands on the ***Listen*** albums are light alternative, with an emphasis on 'light', and some of the artists are unabashed about their desire for commercial success. But Monteal needs an outlet for new music that will appeal to broader tastes than what Og, Psyche, Pipeline et. al. can produce.

With a couple of exceptions, last Monday's record launching was typical of this light, accessible style. Six groups who provided songs for the new compilation, performed over the space of four hours for the paltry sum of $3. While extremely economical, this intended showcase became a minor ordeal in music appreciation. There was just too much for any individual member of the audience to absorb in one evening, and the attrition rate of the audience after the first three acts was appallingly high. One evening of music ranging from electro-pop to country-thrash to guitar rock was taxing on even the most tolerant listener, despite the good intent.

Nevertheless, most of the individual acts put on fairly good shows, despite being low on polish and experience. Talent was in plentiful supply at Club Soda for this show. Unfortunately, there were acts like **'Chapter 24'** and **'Degrees of Freedom'**, who cannot seem to decide what kind of image their band is trying to present, in spite of an occasionally interesting musical message.

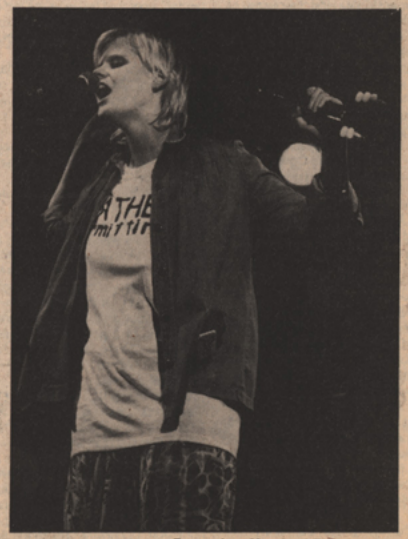
**'The Darned'** and **'Then One Day'**, both performed fine sets of energetic music. 'Then One Day' was particularly memorable, due to their high energy level and good tunes, notwithstanding the use of a couple of onstage clichés. 'The Darned', the evening's veteran performers, did not disappoint but appeared a bit jaded at times. Perhaps the concept of cowpunk has been used up.

**'Three Lines'** performed some entertaining club-style electronic dance music that lost its impact, both because of the length of the evening and because dance music is generally intended for clubs, not live shows.

Clearly, the musical favourite of the show was **'Weather Permitting'**, who have obviously worked very hard to create their stylized folky-thrash, Neil-Young-and-the-Doors-go-punk sound. They were certainly the only band to perform with even the semblance of a sense of humour. So they endeared themselves to the crowd much more than any of the other bands, who often seemed nervous, overly serious and uncomfortable. 'Weather Permitting's' stage antics require some polish, but they generally convey a positive, professional image which supports some pretty powerful material.

None of the bands were really bad, and a brief preview of the ***Listen 2*** album sounded quite good. But one gets the impression that many of the bands need to break free of some of the musical conventions that they are overusing in order to become more interesting and have a greater appeal. Finally, six bands in one night was definitely a few too many, creating a rather schizophrenic evening. MacTavish would have been better off adopting the three-band format of his successful New Music Festival last March.

**Robert J. Costain**



**Donna Lee Marsh of *The Darned***
*photo by Owen Egan*



# SHRIEKBACK

**continued from page 13**

**Dave:** No, it's always been like that. I think it comes from the three styles really, the way I play bass, Martyn plays the durms, and Barry plays the keyboards. Without one or the other, I think you'd lose the Shriekback sound. It's not a deliberate sound, though. We don't work at it. It just happens.

**KRAK:** *The bass has been such a strong element in Shriekback's music, and on this album, it's sort of taken a backseat.*

**Dave:** Well the way this album worked out, was not going to work with a heavy bassline. What we all wanted to do was to make the music cohesive, that stands on it's own two feet.

**KRAK:** *There seems to be a musical evolution with each new release. You probably could have easily made another Oil and Gold if you wanted to.*

**Dave:** I think we could do those fairly quickly, and at the drop of a hat. It's not that we don't want to do it, we just felt that on Jam Science and Oil and Gold, we got the heavier type of numbers out of the way. I'm very fond of 'Nemesis' and those songs, and would like to do something like that again. There's a song called 'New Man' which we do live, it's along the same lines as 'Malaria' musically, it just didn't fit into the context of the new album. This one is like a mature Shriekback album. I think it will win us a lot of new fans in the long run. I think the old fans who prefer that crunching sound, will come around as well.

*Many thanks to Carol Wright and Michael Jastremsky at MCA and Island records in arranging this interview.*

**Soft Furniture**

**continued from page 9**

"All Day Long" overcomes Bernard's propensity for encorporating lyrics as an afterthought with its designs on social committments. "Angel Dust" releases a cacophony of musical integration supplemented by backing vocals from a mosque.

Although Bernard Albrecht (Sumner? Dicken?) has maintained his characteristic whooping vocal, he has been adept at adopting other mannerisms and even approaches Lou Reed on their comical masterpiece "Every Little Counts" which closes the album. Here, Bernard pre-empts your reaction to silly lyrics 'You look like a pig/You should be in a zoo' ith his own unchecked laughter which is refreshingly contagious. And don't be scared shitless at the end of the song when it sounds like your needle has just eaten through the label of the record, it's more fun from the mirthful Mancunians.

**Spyro**

NEXT ISSUE **feature interview with**

**BILLY BRAGG**

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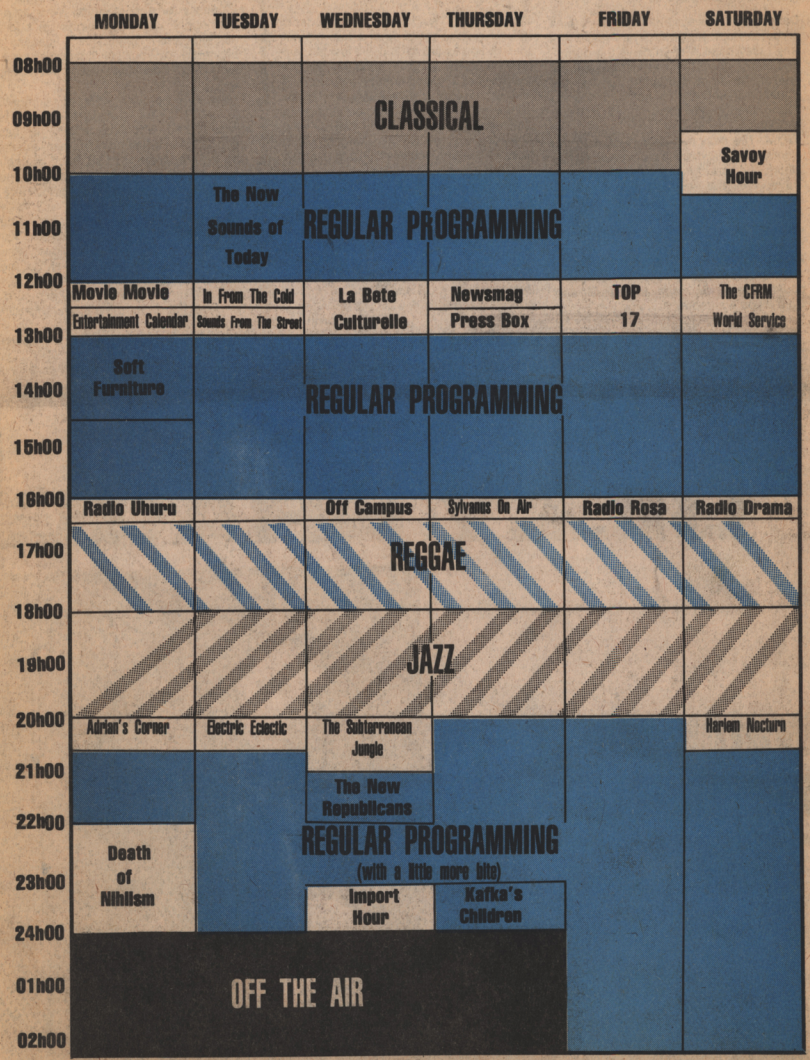
# Production Schedule